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At the request of M. François Monod, a copy of the Norman Wait Harris Silver Medal has been presented by the Art Institute to the permanent collection of the Museum of the Luxembourg in Paris.

CHANGES IN INSTALLATION.

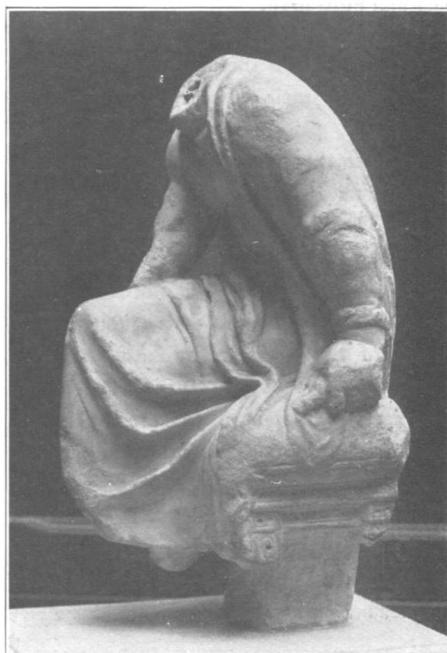
The important loan collection of porcelains to be known as the Amelia Blanxius Memorial Collection, of which further notice will be found on page 52 of this Bulletin, has been installed in Room 14, which was vacated by the distribution of the casts of American sculpture about the grand staircase. The greater part of the Commercial Club plans for Chicago are now on the second floor occupying the prominent north wall which overlooks the grand staircase.

This change has permitted the installation of the heretofore crowded Egyptian antiquities in Room 16. In Room 15^a the work of arranging a new loan collection, the Frank W. Gunsaulus Collection of Wedgwood, is now in progress. Extended notice of this important loan will appear in the next issue of the Bulletin. The great decoration, "Joan of Arc at the Court of Charles VII," by Maurice Boutet de Monvel, is now hung on the south wall of the corridor adjoining the grand staircase, on the first floor.

Various improvements in old installations have also been effected. Casts in the sculpture collection have been re-arranged for improved lighting and chronological sequence; and certain Renaissance casts have gained greater semblance of the originals by the addition of bronze and terra-cotta finish. In the collection of classical antiquities an especially great improvement has been made in the secure mounting on marble plinths of all the fragments of antique sculpture.

MARBLE STATUETTE OF A GREEK PHILOSOPHER

The annexed illustration presents one view of a mutilated figure now measuring 15 inches in height, or about one-third life size. It was acquired in Rome by Dr. A. L. Frothingham in 1896, and given to the Institute by Mr. Martin A. Ryerson in 1897. The



GREEK PHILOSOPHER.

stone is a close-grained white marble, with an agreeable cream-colored patina. The head, the right forearm, both feet, the four legs of the seated figure's cushioned chair, and the plinth of the statuette are missing. But the prettily carved side-rails and leg heads of the chair are preserved at the sitter's left. A roughly finished square support, under the chair, once relieved the frail chair legs of their disproportionate burden.

The modelling and carving of the little statue are precise and delicate, or neglected, by turns. The left hand, for example, which holds a roll of manuscript, is carved much like a pincushion. But the subject's only garment has a fine drape, and clings softly to the wearer's limbs.

The studiously informal pose of a seated teacher absorbed in his own oral exposition, and the energy with which the spare chest and the general physique of an elderly, un-athletic person are expressed, denote the realistic portraiture of a real man as the sculptor's purpose.

The statuette is manifestly the late antique copy of an earlier and larger Greek original; that is to say, in all probability, of a life-size or monumental bronze. The late Adolf Furtwängler, *Über Statuenkopien im Altertum*, Munich, 1903, has demonstrated the frequent employment of plaster casts from celebrated originals as studio models by the antique copyists of the imperial age. How commonly they reproduced these originals on a reduced scale is also familiar among antiquarians.

The subject, style and spirit of the present statuette correlate it with good late fourth and early third century Greek portraits of literary personages, with the supposed Aristotle of Palazzo Spada, with the Demosthenes of the Vatican and Knole, and with New York's recently acquired bronze statuette of Her-marchos. The originals of the last two por-traits are dated Athenian works, and were erected, the one in 280, the other about 270 B. C. (See Bulletin of the Metropolitan Museum for June, 1911.)

All the above-named figures are spare, and wear the mantle alone, like the present figure. Professors of philosophy came to consider the ample Greek himation or pallium their peculiar attire. Pliny indeed calls all

draped portraits philosophers. But the Lat-eran Sophokles, the Naples Aischines, the Demosthenes just cited, and the subsequent adoption of the pallium by the Latin world in place of the ancestral toga prove its com-mon use by the whole well-to-do class. The chair and the roll of manuscript characterize the subject of the present statuette as a liter-ary hero, more than his gown.

The analogues which I have mentioned narrow the period of the composition before



THE FORTUNE OF ANTOCH
Vatican Monument

us down to about the first third of the third century before Christ. The singularity of its pose will enable us perhaps to set even closer limits of time, place, subject and au-thorship to this little waif of Greek portrait sculpture. The sitter's left arm and hand with the papyrus roll, bear hard on the seat at his side, because his whole right side is folded over, as it were, upon his left. He rested his right elbow and balanced forearm

on his right thigh, which crosses his left. Now this was the pose of a renowned bronze statue by Eutychides of Sikyon, the pupil of the great Lysippos. Many copies of his "Fortune of Antioch" exist, at Rome, Budapest, Florence, London and elsewhere. They preserve the essential features of his turret-crowned city goddess, perched on her slanting rock, above the River Orontes. The "Antioch" appears to have been erected by King Seleukos almost coincidently with the foundation of his capital in the year 300 B. C. Pliny's chronology of Greek artists assigns the sculptor Eutychides to 296 B. C.

I find no Antiochene statesman, orator, poet or philosopher on record whom the new capital was likely to exalt by allowing his portrayal in a pose so reminiscent of the famous "Fortune." The new city's first great citizen, and I should say the only one to deserve so signal an honor, was its designer and layer out, the accomplished architect Xenaios. Eutychides was free, of course, to re-employ the physical motive of his "Antioch" in one of his portrait statues, with no allegorical intention. It lends itself admirably to the characterization of a scholarly model.

A. E.

MEDAL COLLECTION.

The Art Institute has accumulated, chiefly through successive gifts of Mr. Hutchinson and Mr. Ryerson, a fine collection of medals and plaquettes, most of them French and American, which are agreeably installed in the south corridor. This collection is now greatly enriched by the gift of Mr. Blewett Lee of his fine private collection of similar works, about 175 in number, including medals by Roty, Chaplain, Coudray, Du-puis, Vernon, and many others. A part of these are already exhibited and the remainder will be, as soon as cases can be provided.

THE SCHOOL.

Mr. Louis Seeberger has endowed a memorial scholarship to be known as the Anthony F. Seeberger Scholarship. This scholarship will be awarded annually to a student who is in reasonable need of assistance and by character and ability merits such encouragement. One thousand dollars has recently been added to the fund of the Anonymous Scholarship.

Mr. Frederick Oswald, who is finishing his third year in Munich, will return to his post as instructor in the school next fall. Miss Ethel Coe, a teacher in the Academic Department, is in Spain painting with Sorolla, and also teaching at the International Institute for Girls in Spain.

An exhibition of work by students of the Art Institute will be shown in Dresden, August 12 to 18, 1912, at the Fourth International Congress for the Promotion of Art Education and Art in Relation to the Industries.

The association of former students, organized in December, 1911, has been named The Art Institute Alumni Association. A large gathering of members and those eligible to membership is anticipated for a meeting which will be held in Fullerton Hall, April 2, at 8 p. m. After the meeting the members will attend the reception which will open the exhibitions of the Art Students' League and the Boutet de Monvel etchings. On March 7 the Stage Guild presented "Ryland," a comedy by Thomas Wood Stevens and Kenneth Sawyer Goodman, for the benefit of an Alumni Association Scholarship.